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# Voices

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## 2018 USSEA Ziegfeld International Award Winner: **Dónal O'Donoghue** University of British Columbia, Canada

I would like to begin by expressing my thanks to the United States Society for Education through Art (USSEA) for honoring me with this award. I am humbled to receive the 2018 International Edwin Ziegfeld Award.

To Dr. Angela LaPorte, I want to say thank you for all your work in organizing and managing the nomination and adjudication process. To my friend and colleague, Dr. Fiona Blaikie, thank you for nominating me. To Drs. Kerry Freedman, Charles Garoian and Anna Kindler, thank you for writing letters in support of my nomination. For your immense generosity and mentorship, Anna, Charles, Fiona and Kerry, which I have received in abundance from you ever since I set foot on this continent, I am most grateful. My thanks also to my colleagues and students at The University of British Columbia. Your thinking provokes mine.

Given that this award carries the name of the late Edwin Ziegfeld and is awarded in his honor, in preparing my remarks for this afternoon, I thought it would be important and appropriate to return to some of his ideas concerning art and education, and to think about how they show up, come to appear (or not) in how we think and talk about art and art education at the current time. I should say that my desire to return to some of his ideas, which greatly influenced the development and advancement of our field, is not motivated by a yearning for a time that is no longer. In Ziegfeld's

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is not motivated by a yearning for a time that is no longer. In Ziegfeld's own words, "living in a bygone world can be really harmful if it insulates people from new, expanding contacts with the world of the present" (Ziegfeld and Smith, 1944, p.52). But neither should we forget what Mary Hafeli argued in an article that she published in *Studies in Art Education* in 2009: Noting that scholars in art education have a tendency to ignore (forget perhaps) the work of those who have gone before them as they try to figure out issues, concerns or curriculum possibilities in the actuality of the present, Hafeli (2009) warned that "our custom of not explicitly acknowledging, connecting to, and building upon the work of other art education scholars . . . results in a fragmented, incoherent disciplinary knowledge base—a condition that ultimately may slow the deepening of our collective insight and deter substantive refinements to the field's evolving theories and practices of art teaching and learning" (p. 370).

I was first introduced to Professor Ziegfeld's ideas in the early 1990s during my teacher education program at the National College of Art and Design, Dublin, Ireland. Professor Ziegfeld retired from academic life some 20 years earlier in 1970. That was one year before I was born in December 1971. So he had left the academy before I arrived in the world. And yet, as a young art student in Dublin in the 1990s, I was introduced to his ideas about art and education, most especially his contribution to the Owatonna Art Education Project.

For those who might not be familiar with that project, it was an art education experiment whereby Ziegfeld and others went to live and work with residents of the city of Owatonna, a small city located 75 miles south of Minneapolis, Minnesota. Ziegfeld and his colleagues lived with and among the people of Owatonna for five years and during that time, they engaged in many conversations with residents in an effort to find out if art was actually a part of their lives. Ziegfeld and his colleagues engaged in many conversations with the people of Owatonna to learn what residents "needed to know about art" in order "to make more effective use of it in their lives" (Ziegfeld and Smith, 1944, p. 49). And in return, Ziegfeld and his colleagues offered their services to the people of Owatonna, when invited to do so. They offered advice on aesthetic related matters and coordinated evening classes, summer schools and visiting speaker sessions on the broad topic of aesthetic practice. They visited the homes of community members as well as their gardens, places of work and the shops that they frequented. In doing so, they studied how community members produced place and made aesthetic choices. Even though Ziegfeld and his colleagues went to study the Owatonna community in order to learn from them, a community was also formed by the curiosities and intentions of the project.

Three key curiosities and intentions seemed to motivate and thus frame the project. One was a curiosity about how art showed up in the lives of residents of Owatonna; another was a desire to further engage those who lived in the community in practices of making aesthetic objects, choices and judgments so as to extend, enrich and deepen their aesthetic awareness and aesthetic sensibilities; and a third was to create an art education program for schools in Owatonna that reflected the interests, needs, concerns and desires of the community.

Studying this immersive intervention from the perspectives of today, one might say that with all of its limitations, including its lack of attention to power structures and power struggles, its acceptance (even advancement) of gender stereotypes and gendering practices, and its desire to articulate art's usefulness in a rather instrumentalist way with a utilitarian purpose, in some respects the project was a precursor for several socially engaged art projects that have been staged and produced in recent years, especially those that are pedagogical in nature and educative in intent. In its entirety and variation, the Owatonna Art Education Project was committed to studying how art could serve as an active and direct way of engaging the world; one that could be mobilized to solve problems that were identified individually or collectively by members of that community. In doing so, it seemed to have encouraged interpersonal human relationships to develop and flourish.

Many of the activities that Ziegfeld and his colleagues introduced, facilitated and led in Owatonna seem similar to what contemporary artists who identify as socially engaged artists do today, as they work with emergent and established communities. Consider, for example, Theaster Gates and his Dorchester Project; Peggy Diggs and her Domestic Milk Carton Project; Fallen Fruit and their Public Fruit Jam project; Tania Brugera's Immigration Movement International Project; Paul Butler's Reverse Pedagogy Project; and Suzanne Lacy's projects, Turning Point and Under Construction which were staged in my home city, Vancouver.

Like these projects just mentioned, which are loosely described as social practice art works<sup>1</sup>, the Owatonna project provided occasions for residents to come together, to learn together, and to learn things about themselves and each other that they may not have learned otherwise. One might further say that the project illuminated and made visible what art can make possible in a way that Carol Becker (1994) explains when she writes, "Art is often a kind of dreaming the world into being, a transmutation of thought into material reality, and an affirmation that the physical world begins in the incorporeal – in ideas" (p. 68).

One might say, then, that more than 90 years ago, Ziegfeld and his colleagues were engaging in principles and practices that today are valued, promoted and pursued by socially engaged and social practice artists. In some respects, the Owatonna project offered new social programs that responded to the needs of the community at that time, which seems to be a key motivating factor of socially engaged art practices at the current time.

However, while Ziegfeld and his colleagues seemed curious about how art showed up in the lives of the people with whom they worked, and argued that art offered a unique opportunity to think about one's environment and to shape it, it would seem, nonetheless, that the experiment at Owatonna and the publications that arose out of the intervention were framed by the belief that for art education to be included in a school curriculum, it needed to have a practical and useful function. It needed to effect positive change of a particular kind. Otherwise, it could not be supported. The act of articulating art's useful nature seemed to be a great concern of the project staff with the result that the experiment at Owatonna sought to demonstrate how engagement in art and art-related activities contributed positively to the life of children

and adults in ways that seemed relevant and useful to the practical dimensions of their lives. To simply pursue art for art's sake, or to study it without expectation did not seem to be an option. Perhaps this is what Kerry Freedman is pointing to in her reading and critique of the project, which she shared in an article published in *Studies in Art Education* in 1989. She wrote, the project "[represented] a philanthropic vision . . . based upon a rationality mediated by both conservative and progressive interests" (p. 16).

Another critique perhaps of the Owatonna Project is that it is one that is **strong** on Strong Theory. Silvan Tomkins (1962) describes Strong Theory as a theory of "wide generality". It is, he adds, "capable of accounting for a wide spectrum of phenomena which appear to be very remote, one from the other, and from a common source". (Affect 2: p.433-34). For instance, in Chapter 7 of *Art for Daily Living*, Ziegfeld and Smith (1944) discuss the implications of the project for art education, noting that the curriculum developed during the project "can indeed be done in any school system, without a large staff and without extensive equipment or elaborate material" (p.95). They add, "In fact, the real achievement of the Owatonna Art Education Project was not its course of study, although this is certainly the practical embodiment of its principles, but the principles themselves, which taken all together constitute a widely applicable point of view in art education." (Ziegfeld & Smith, 1944, p. 95). The choice of words 'should' and 'must' which they used repeatedly in articulating and elaborating principles and practices that ought to "govern and direct the purposes, the content, and the methods of an effective art education program" (Ziegfeld & Smith, 1944, p. 96) already positions their recommendations within the realm of strong theory. This choice of words indicates their distance from a disposition that lies at the opposite end of Strong Theory. That is a disposition informed by Weak Theory.

Unlike Strong Theory, 'Weak theory', explains Tomkins, "is little better than a description of the phenomena which it purports to explain" (p.433). Unlike Strong Theory, it doesn't believe it can give an exhaustive or all-encompassing account of anything. Weak Theory does not seek to provide authoritative accounts. Rather it encourages one to attend to things with curiosity, asking what they could mean or wish to mean without wanting them to mean anything in particular. Weak Theory encourages one to suspend judgment long enough for other possibilities to emerge. And it encourages one to attend to what potential modes of knowing, relating, and attending to the things that one encounters are already somehow present in them (Stewart 2008). What if Ziegfeld and Smith embraced the concept of Weak Theory in sharing accounts of what occurred during the project at Owatonna, how might the reported accounts and suggested curriculum appear otherwise? What other types of doing and interpretive possibilities might show up, be suggested or pointed to? What other stories might have been told? What other possibilities might be imagined for art education in schools?

I will close with an example that, for me, indirectly suggests how Weak Theory can be generative for bringing us into understandings of life, not by insisting that we see life in one way or another, but rather that we follow its rhythms, surfaces and textures in ways that feel right. Almost three years ago, shortly after the US Supreme Court's ruling on same-sex marriage, I read an editorial in *The New York Times*, by Frank Bruni, which opened with the question, "How will the Supreme Court's ruling on same-sex marriage

alter the way Americans feel about the country, and how we feel about ourselves?” In response Bruni (2015) wrote, “I can’t speak for everyone” – this is one of the core qualities of a disposition informed by Weak Theory; the acknowledgement that one can never speak for all – “But I can speak for this one 12-year-old boy. He stands out among his siblings because he lacks their optimism about things, even their quickness to smile. He has a darkness that they don’t. He’s a worrier, a brooder. He’s also more self-conscious. He can’t get comfortable with himself . . . I can speak for a 16-year-old boy. He has a word for what he is — “gay” or “homosexual” or something worse, depending on who’s talking — but he doesn’t have answers for what that’s going to mean. . . I can speak for a 20-year-old college student. He has opened up to his family and to many friends about who he is, not because he possesses any particular courage but because being honest involves less strain, less effort, than keeping secrets and dreading their exposure” And on, Frank Bruni, goes, until he nears the end and writes, “I can speak for a 50-year-old man who expected this to happen but still can’t quite believe it, because it seemed impossible when he was young, because it seemed implausible even when he was a bit older, and because everything is different now, or will be.”

Thank you.

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<sup>1</sup> Maria Lind (2012) describes social practice “as art that involves more people than objects, whose horizon is social and political change – some would even claim that it is about making another world possible” (p. 49).



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## 2018 USSEA Ziegfeld National Award Winner: Mary Ann Stankiewicz

Pennsylvania State University, United States

Thank you, USSEA leaders and members, for this honor. Thanks to Mary Stokrocki for nominating me—twice—and to Angela LaPorte for coordinating the awards. Thanks as well to the reviewers for the nominations. I am honored to receive this award named for Dr. Edwin Ziegfeld, first President of the National Art Education Association (1948-1951) and first President of the International Society for Education Through Art (1954-1960), from the United States Society for Education Through Art (USSEA). Thanks to Kenneth Marantz, USSEA’s first President (1977-1979) and Executive Secretary (1981-1993), I once had the opportunity to meet Dr. Ziegfeld.

While I was a doctoral student at the Ohio State University from 1976-79, Ken Marantz asked me to be his graduate assistant for the first USSEA conference, *Limits and Extents of International Research in Art Education* (1978), held in Columbus. Part of my work involved compiling a “Selected Bibliography in International and Cross-Cultural Art Education,” published in the conference proceedings. When the art education department published the proceedings, Ken graciously listed me as co-editor, the first of many editorial tasks I have undertaken. Dr. Ziegfeld gave the keynote address at the conference: speaking about the history, program, and problems of InSEA.

At that point, Ziegfeld’s leadership in postwar art education had long been recognized by the field. In 1972, John Michael invited him to give the first autobiographical lecture at Miami University in Oxford, Ohio. When Ziegfeld spoke at Miami University, he recalled his first international experience: a year-long fellowship from Harvard to study landscape architecture in Europe. He went abroad soon after the 1929 stock market crash and returned to the Great Depression when jobs were few (Ziegfeld, 1972). Back in Columbus, he accepted a one-year position teaching landscape architecture at Ohio State. Discovering how much he enjoyed teaching, Ziegfeld completed a degree in art education during four quarters, 1932-33. After his first year with the Owatonna Project in Minnesota, Ziegfeld was appointed Resident Director. In his autobiographical talk, he explained how Dean Haggerty’s death in 1937 slowed the pace of the project. Two years later, the start of World War II delayed publication and reduced the print run of reports, limiting the project’s impact on art education related to everyday life.

In 1939, Ziegfeld accepted an appointment at Teachers College and began doctoral study. After the United States entered World War II, he moved to Washington as an educational specialist at the Office of Price Administration; from there he went to the War Department to work on psychological tests for the military. Commissioned as a naval officer, he was again assigned to an educational office. This administrative experience proved useful when the National Art Education Association was organized in 1947.

During the summer of 1951, Ziegfeld represented the United States at a three-week seminar in Bristol,

England, sponsored by UNESCO. Although about 70 countries were invited to send representatives to “The Teaching of the Visual Arts in General Education,” less than one-third did so. Again, Ziegfeld was one of a small working group (35 art educators) engaged in intensive discussions. The night before the seminar ended, Ziegfeld collaborated with three others to draft recommendations for an international art education association. Having recently ended his NAEA presidency, Ziegfeld was well prepared to head what became InSEA.

Although many, if not most, art educators today assume that InSEA was the first international organization for art educators, Ziegfeld knew better. As a student and young teacher, he had heard art educators talking about an international federation for art education (Ziegfeld, 1972). This *Fédération Internationale pour l'Éducation Artistique* (FIEA) sponsored a series of international conferences before World War II, and later competed with InSEA during that group’s early years (Steers, 2005). A few years ago, I encountered the organization through historical research on U.S. art educators who attended the early-twentieth-century conferences.

As industrial capitalism spread through Britain, Europe, and North America, world’s fairs proliferated, providing opportunities to display national identities and assert the dominance of Western industrial capitalism over traditional small-scale societies. During Chicago’s 1893 World Fair, the NEA hosted a series of international congresses, including an International Congress of Art Instruction. In spite of a list of honorary vice presidents from Australia, Canada, Great Britain, and several European countries, most speakers in Chicago were North American. The first truly international art education conference was organized by the Friendly Society of Drawing Teachers, Paris, and held in conjunction with the 1900 *Exposition Universelle*. Five more conferences followed before the Great Depression; the International Federation for Artistic Education sponsored two others in conjunction with expositions in Brussels and Paris.

These international congresses followed a pattern. Organizers invited a limited number of official delegates from each nation, who advised on planning and advocated attendance. Presentations to regional art education associations and articles in professional journals encouraged unofficial participants to plan summer vacations around a congress. As the congresses grew, each nation might establish a more broadly based advisory committee, as well as inviting honorary delegates. Then, as now, art educators attended the conferences to listen to distinguished speakers and network with colleagues.

At USSEA’s thirtieth anniversary, members committed to international perspectives continue to carry on organizational work begun by Edwin Ziegfeld and art educators from over a century ago. In December 1977, when he spoke at the first USSEA conference, Edwin Ziegfeld said that belonging to USSEA “is in large measure an act of charity and faith” (Marantz & Stankiewicz, 1978, p. 13). He explained that art educators are privileged, but must work to solve problems of diminished quality of life, to nurture humanizing values, and to ensure that art becomes part of the rich experience of all children.

Thank you for this award. I dedicate it to the memories of Ken and Sylvia Marantz.

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## USSEA Awards Call for Nominations for NAEA 2019

### 2019 USSEA Edwin Ziegfeld Awards

USSEA's Annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the National and International fields of art education. Two Ziegfeld Awards will be presented during the National Art Education Association conference in Boston, MA, March 14-16, 2019:

- One **national award** to honor an art educator from within the United States
- One **international award** to honor a colleague from outside the United States who has made contributions of INTERNATIONAL significance to art education

Eligibility: Nominees should be members of USSEA or InSEA and persons who have brought distinction to international aspects of art education through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, professional service, or community service bearing on international education in the visual arts.

### The USSEA Award for Excellence in PK-12 Art Education

This USSEA award is presented to a Pk-12 art educator who has demonstrated leadership in and commitment to multicultural, cross-cultural educational strategies in their school/s and communities. This art educator actively implements an approach that builds respect for human dignity and diversity through art. The teacher must be a member of NAEA and USSEA to be recognized for their contribu-

tions. Their work must be confluent with the mission of USSEA, which is to foster “teamwork, collaboration, and communication among diverse constituencies in order to achieve greater understanding of the social and cultural aspects of art and visual culture in education.”

### **The USSEA Award for Outstanding Master’s Thesis or Dissertations**

The USSEA Graduate Thesis award is presented to a Master’s graduate whose thesis or creative component reflects the mission of USSEA: to foster teamwork, collaboration, and communication among diverse constituencies in order to achieve greater understanding of the social and cultural aspects of the arts and visual culture in education. The topic investigated in the master’s work promotes pluralistic perspectives, deepens human and cultural understanding, and/or builds respect for diverse learners.

Nominations may be submitted by any member of USSEA, InSEA, or NAEA. Forms are available at <http://ussea.net>. Nominations may also be emailed to Angela LaPorte at [alaporte@uark.edu](mailto:alaporte@uark.edu)

**Deadline Date:** Nomination materials (nomination form, vitae, letter of nomination, and two additional letters of support) are due by January 15, 2019. Letters of nomination, acceptance, and support must be written in English. Recipients will be recognized at the annual NAEA conference.

\*\*Past awardees are listed on the USSEA Website, <http://ussea.net/awards/>. Please consider nominating a member of USSEA or InSEA who has not yet been recognized.

## **USSEA Business Meeting Notes from NAEA 2018**

*Dr. Barbara Caldwell, USSEA Secretary* – It is always a joy to be among USSEA and InSEA leaders, members and friends at purposeful, inspiring gatherings! It was a pleasure to serve as Secretary at the USSEA meetings that took place at the National Art Education Association Annual Convention held in Seattle. The USSEA Executive Board and Business Meetings were held on March 23<sup>rd</sup> and 24<sup>th</sup>. The USSEA Awards ceremony occurred March 22<sup>nd</sup>. I am happy to provide some updates regarding the business, discussion, envisioning, and recognition that took place during these events.

USSEA is a passionate, respected Interest Group of NAEA. The question of how USSEA’s voice as well as the opinions of all Interest Groups are heard in the NAEA Delegates Assembly was discussed by the USSEA Executive Board. Some Board members were concerned Interest Groups could be eliminated. Others said that having a vote was not necessary. They saw the opportunity to share the opinions of our group during Delegates Assembly as enough, as long as they were taken seriously. Many felt strongly about having a vote. Steve Willis said, “If NAEA is to be truly democratic, each Interest Group deserves to have a vote”. A large common gathering of Interest Groups at NAEA is being proposed. Pros and cons were noted. Positive networking, collaborative activism/scholarship and the possibility of competition for new members were discussed.

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Currently revised and approved Delegates Assembly Position Statements were presented to the USSEA Board. These include:

- Position Statement on Importance of State Education Agency Directors of Art Education
- Position Statement on Digital Citizenship
- Position Statement on Importance of Visual Arts/Supervisors/Administrators in PreK-12 Education
- Position Statement on the Value of Collaborative Research
- Position Statement on Art Education and Social Justice

The financial standing of USSEA was presented by Borim Song, Assistant Treasurer of USSEA. The organization's assets, including those acquired in membership fees and assets in long term savings, total \$19,936.88.

Allan Richards, Vice President of Membership, updated the group on current membership numbers. USSEA has 135 members. He is grateful to NAEA for keeping USSEA consistently updated about new member registrations, which occur on the NAEA website. The board decided to create a link to the NAEA registration screen on the USSEA website. Ideas were shared regarding recruitment of new members. The importance of clarification regarding separate dues for InSEA and USSEA memberships was emphasized. Some art educators had assumed that membership in one allowed automatic membership in the other.

Ryan Shin and Karen Hutzler were recognized for their great job as co-editors of jCRAE. Joni Acuff will be the new editor. Exciting initiatives and accomplishments were noted by the current editors. "As art education researchers and teachers in a global context, we believe that our journal is ideal for developing and facilitating a global sense of art education theory and practice beyond language barriers, as well as challenging issues and problems arising from global/regional politics." jCRAE has recently launched a global collaboration that will bring together several countries to address a common theme in varied venues of publication. Interest in the project has been shown by editors of journals from the Czech Republic, Australia, Portugal, Spain and Finland. The varied journals plan to publish work addressing the common theme at different times of year. Each will note the nature of the collaboration in an introductory statement. jCRAE will also consider creating a theme that is confluent with the upcoming InSEA World Congress to be held in Vancouver in 2019.

Varied ways of creating and sharing cultural, multicultural and pluralistic perspectives were discussed at the USSEA Board Meeting and Business Meeting. All present were encouraged to submit proposals to the World Congress and articles to jCRAE. Everyone was asked to contribute articles and lesson ideas to the USSEA Voices Newsletter. The possibility of adding edited lesson plans to the USSEA website along with a blog portal through which undergraduates could ask questions of members was presented.

Dynamic international and national art educators were honored at the USSEA Awards Ceremony this

this year. Angela LaPorte, USSEA Awards Chair, introduced the 2018 award winners including:

International Ziegfeld Award

Donal O'Donoghue

National Ziegfeld Award

Mary Ann Stankiewicz

Marantz Award

Steve Willis

Ziegfeld Service Award

Lori J. Santos

Excellence in PK-12 Art Education Award

Chris Mostyn



(L to R) Steve Willis, Chris Mostyn,  
Lori Santos, and Donal O'Donoghue

Donal O'Donoghue, International Ziegfeld Award winner, provided an inspiring presentation on progressive perspectives in global art education. Mary Ann Stankiewicz, a powerful national voice for multicultural education, was honored with the National Ziegfeld Award, but she could not attend. Steve Willis was recognized for his extraordinary leadership in USSEA and InSEA, and his commitment to culturally sensitive art education. The speeches by the International and National Ziegfeld Award winners will be posted on the USSEA website. It was recommended that future Marantz Award winners also give a presentation relating their work to the vision and philosophy of Ken Marantz.

Lori Santos was given the Ziegfeld Service Award for her incredible service to USSEA, conference planning, and multicultural scholarship. Chris Mostyn, a highly accomplished PreK-12 art educator, was noted for excellence in teaching and outreach. The Outstanding Master's Thesis Award was not given this year. Nominations were encouraged. USSEA will now broaden the category to include exceptional work at the doctoral level. The USSEA board is considering the possibility of adding an award for exceptional work by an undergraduate. USSEA has an ongoing commitment to increase the involvement of PreK-12 art educators in the organization.

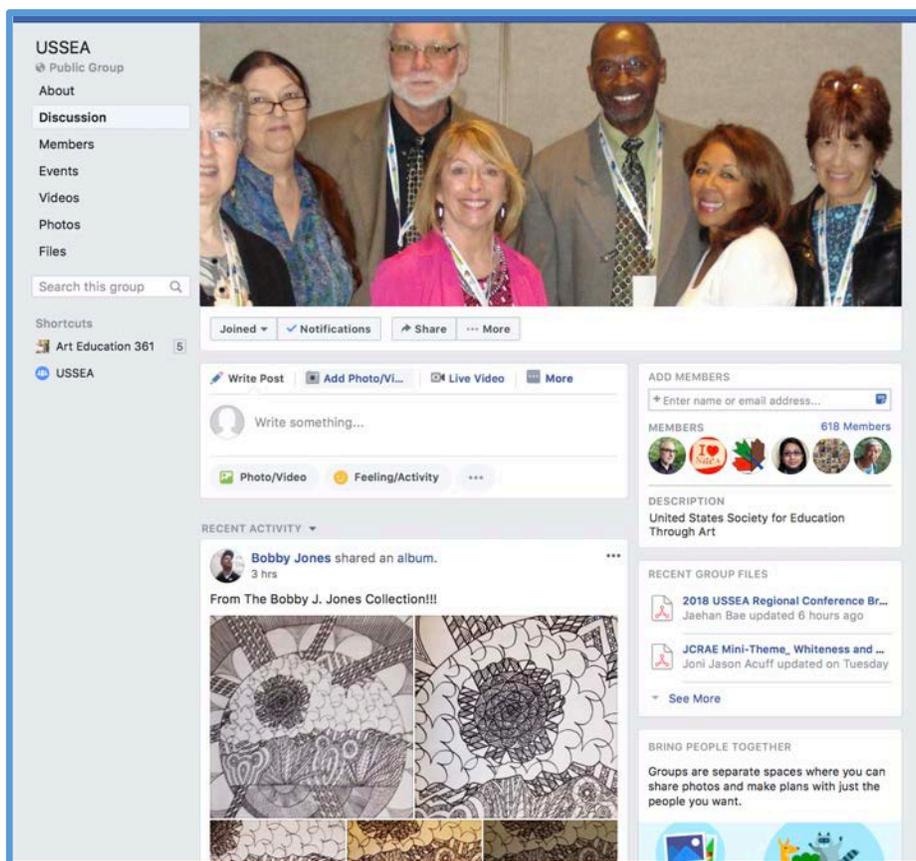
Rebecca Shipe is very enthused about becoming the new USSEA Child Art Exchange Chair. She would like the art exchange to be web-based. Exchange participants could choose from offered themes. She would like to address the upcoming InSEA World Congress theme as well. USSEA and InSEA members shared the value of also taking art (without mats) to the World Congress for display. Rebecca is excited about helping children share ideas, collaborate and inspire each other through art. Collaborations could be designed to help students be introduced to other students online across cultures, generate ideas together, and then create related artwork.

conference keynotes, sessions, and activities. Participants will view a wide range of galleries and museums. Marie Watt, a Seneca artist, will share her work, culture, and story with participants. Dr. Paul Sproll, keynote speaker from RISD, is known for progressive practices and reform efforts in urban high schools and professional leadership. Conference coordinators seek to help participants contemplate ways they can address the personal, social, and political responsibility to build a civil society within and beyond their classrooms. They would like participants to discuss ways contemporary art can impact social justice, presumptions that need to be challenged, and the quest for new directions and solutions. It will be a rich, expansive experience.

USSEA involvement of any sort always provides me with a harmonic homecoming, the love of kindred spirits, and a deep reminder of our world-changing mission. I encourage everyone to continue in professional self-actualization, service, and global conversation through USSEA.

Visit the USSEA Facebook page at <https://www.facebook.com/groups/163902027374/>

Come join the conversation. We'll see you there!



## Former USSEA Presidents Give Presentations at InSEA Congresses in Africa and Egypt

Former USSEA Presidents Allan Richards and Steve Willis gave presentations at The 3rd Africa and Middle East InSEA Regional Congress and The AmeSea 2nd International Conference in Cairo, Egypt. They were in Egypt from March 31st through April 5<sup>th</sup>.

Allan Richard's presentation: *Citizenship in Arts and Education Programs: What is it all about?*

"The coarsening of the rhetoric and the frequent physical altercations we see and hear about in the news can be frightening and destabilizing for a society. In a civilized society, education is intended to prepare students for their responsibilities as good citizens. Many believe that educating students to be successful is a wise investment by the community. Based on our book, *Global Consciousness through the Arts: A Passport for Students and Teachers* (Kendall-Hunt), this presentation discussed education programs in relationship to our responsibilities as citizens for the peace, freedom, and justice."

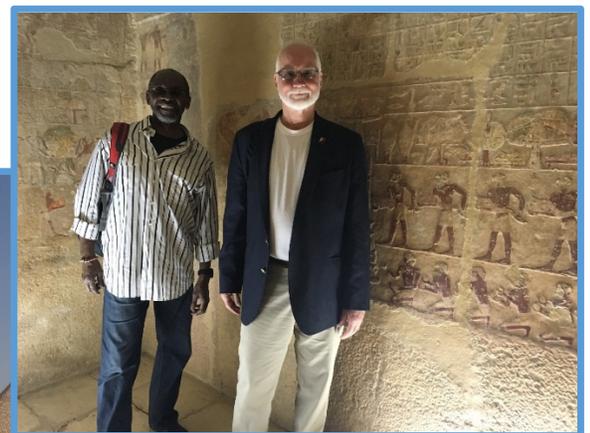
Steve Willis's presentation: *The Intersectionality of Understanding Otherness*

"This presentation presents preservice art educators' experiences of cultural understanding through: A) videoconferencing with diversity scholars in Art Education; B) student reflective journals based on spiritual/cultural emersion at the Acoma Pueblo in New Mexico, USA; and, C) first-person student narratives reflecting diversity experiences of physical and lingual differences in the classroom."

While in Egypt, Drs. Richards and Willis visited Giza and the Egypt Museum. As InSEA members, they are looking to build global collaborations and networking.



Dr. Richards presenting



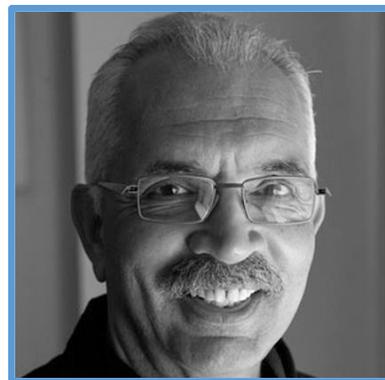
Allan Richards and Steve Willis

USSEA/InSEA Regional Conference at  
Wichita State University,  
Wichita, Kansas July 27-29, 2018



*Building a Civil Society through the Arts*

*With Keynote Speakers Marie Watt, Paul Sproll, and more!*



For more information, please click here: [USSEA/InSEA Regional Conference 2018](#)

## InSEA and NAEA Gatherings, Fall 2018 into 2019

InSEA Seminar, Walvis Bay, Namibia

October 29 – November 2, 2018

For more information, visit <http://insea.org/Walvis-Bay-2018>

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NAEA Boston, MA, March 14-16, 2019

*Proposals due June 15, 2018*

For more information, visit: <https://www.arteducators.org/events/national-convention>

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InSEA 36<sup>th</sup> World Congress, Vancouver, British Columbia, Canada

July 9-13, 2019

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# *Journal of Cultural Research in Art Education*

## CALL FOR PAPERS

**FOR:** 2019 Issue of *jCRAE* (Vol. 36)

**DEADLINE:** December 31, 2018

### **Mini-Theme:** *Whiteness and Art Education*

#### **Journal Information:**

The *Journal of Cultural Research in Art Education (jCRAE)*, first published in 1983, is an annual publication of the United States Society for Education through Art. *jCRAE* focuses on social/cultural research relevant for art education, including cultural foundations of art education, cross-cultural and multicultural research in art education, and cultural aspects of art in education. These areas should be interpreted in a broad sense and can include arts administration, art therapy, community arts, and other disciplinary and interdisciplinary approaches that are relevant to art education. Theoretical research and studies in which qualitative and/or quantitative methods as well as other strategies used will be considered for publication.

#### **Mini-Theme Information:** *Whiteness and Art Education*

Over 80% of members in the National Art Education Association (NAEA) are White. With such overwhelmingly White representation in the art education field, it is critical that we more intently examine the ways in which Whiteness has and continues to construct certain epistemologies and methodologies in art education. In November 2017, the 2<sup>nd</sup> annual Art Education Research Institute (AERI) conference offered a panel titled, “Race and Racism in 21 Century Art Education” on the campus of Northern Illinois University, Naperville. The panelists, Joni Boyd Acuff, Michelle Bae-Dimitriadis, Stephen B Carpenter, ii, Amelia “Amy” Kraehe, and Vanessa Lopez, offered an honest, yet starkly frank assessment of the art education field in regards to advancing racially just and racially conscious practices in art education classrooms and research. Some of the conclusions the panelists made included: Race has never been perceived as a central structure within the field of art education, thus, the field’s lack of advancement in the problem of White supremacy; art educators of color are mentally and emotionally exhausted from doing race work, and White art educators need to more critically and intentionally engage in race work; the White supremacist structures in art education are a White problem best solved by White people. Freire’s (1970) seminal work, *Pedagogy of the Oppressed*, asserts a similar claim--the weight and responsibility to resolve oppression should rest on the back of the oppressor. This call for papers considers these assertions and beckons a close look at Whiteness as it relates to racial inequity in art education.

Whiteness Studies (WS) feminist scholar, Ruth Frankenberg (1996) writes, “I have been performing whiteness, and having whiteness performed on me, since—or actually before—the moment I was born.

But the question is, what does that mean?” (p.4). Whiteness Studies peaked in the 20<sup>th</sup> century as a standalone discourse that rigorously examines Whiteness as a cultural concept and exposes systems that teach us how we think about race. The WS field argues that White privilege still exists because of structural and institutional racism. Furthermore, WS scholars cite empirical research to affirm that the playing field (educational, judicial, economic, etc) still isn't level, and Whites continue to benefit from this imbalance. Whiteness is learned and deployed via a variety of social forces, including schools, media, and even cyberspace.

Whiteness is pervasive as it permeates every aspect of our society (including art education) and plays a role in almost every social issue imaginable (Kincheloe, Steinberg, Rodriguez, & Chennault, 2000). However, while this is so, Whiteness is rarely explicitly explored in critical ways in art education research. Knight (2006) asserts, “Whiteness is perhaps the foremost unmarked and thus unexamined category in art education” (p. 323). Researchers aren't considering the ways in which the art education field contributes to the construction of White identity, as well as the ways White identity contributes to the field of art education. How does Whiteness influence power relations in art education research, participants socio-historical location in research, and the analysis and interpretation of data, etc? This mini theme aims to explicitly examine, critique and historicize Whiteness.

The *Journal of Cultural Research in Art Education* calls for written manuscripts (empirical research, narratives, and/or field studies) and digital submissions (visual that:

1. Advance critical understandings of the construction and deployment of Whiteness in art educational contexts. This includes, but is not limited to, critical discussions of racism, White identity, White privilege, White supremacy and power as it relates to or is seen in art education practices, research and/or discourse;
2. Present empirical research of Whiteness in art education and/or advance theoretical and conceptual understanding of Whiteness in art education;
3. Challenge conventional methodologies of discussing race in the art education discourse

***Some probing questions this volume might address include:***

1. Looking at art education from a macrolevel, what has the “curriculum” of the art education field taught us about race and racism? In what ways has Whiteness dominated the art education discipline and discourse?
2. In what ways has Whiteness constructed and/or naturalized exclusionary practices in art education?
3. What does it mean to be White in the art education field?
  1. What does it mean to be non-White in the art education field?
  2. What are the conversations that help White people examine the power and privilege of Whiteness in art education?
  3. In what ways is “diversity” codified in art education practices and research? How do some diversity conversations re-center Whiteness?

7. What are the visible and invisible structures that reproduce White supremacy and privilege in art education? What practices, methodologies, or epistemologies can counter such reproductions?
8. What practices in art education research create and perpetuate notions of Whiteness?
9. How does existing art education research and/or practice communicate White art educators' resistance to knowing (ie. epistemologies of ignorance, See Yancy, 2015)

Frankenberg, R. (1996). When we are capable of stopping we begin to see: Being White, Seeing Whiteness. In B. Thompson & S. Tyagi (Eds.). *Names we call home: Autobiography on racial identity* (pp. 4-17). New York, NY: Routledge.

Freire, P. (1970). *Pedagogy of the oppressed*. (M. B. Ramos, Trans.). New York, NY: Continuum.

Kincheloe, J., Steinberg, S.R., Rodriguez, N.M., Chennault, R. (Eds.) (2000). *White reign: Deploying Whiteness in America*. New York, NY: St. Martin's Griffin.

Knight, W. (2006). E(raced) bodies in and out of sight/cite/site. *The Journal of Social Theory in Art Education*, 26, 323-347.

Yancy, G. (2015). *White self-criticality beyond anti-racism: How does it feel to be a White problem?* Lanham, MD: Lexington Books.

### **Submission Information**

Written submissions should be in Word (.doc) format; include a title page containing the author's name(s) and affiliation(s); a short abstract and key words; and figures, graphs, and images appropriately at the end of the manuscript. The word count for the complete manuscript, not including references and footnotes, should not exceed 6,000 words. A variety of formats are welcome—including traditional academic essays, visual essays, or alternative formats—that fit the purposes of the journal to address issues of art, education, and cultural research. Image-based submissions should be accompanied by explanatory text. For submission of alternative/digital formats, please consult with the Senior Editor for submission preference. For information visit [www.jcrae.org](http://www.jcrae.org)

Written papers should be in APA style (6<sup>th</sup> edition) and submitted by email to:  
Joni Acuff, Senior Editor [jcrae1983@gmail.com](mailto:jcrae1983@gmail.com)

Deadline for submission of manuscripts for the 2019 (Vol. 36) issue of the *Journal of Cultural Research in Art Education* is December 31, 2018.

**Manuscript Types:** Written manuscripts, graphic novels, photo essays, videos, or interactive art pieces in keeping with the focus of *jCRAE* are welcome.

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**Review and Publication Information**

All manuscripts will undergo a blind review by 2 reviewers from the Review Board of *jCRAE*. Upon review, authors will receive a recommendation from the Senior Editor for either Acceptance; Minor Revisions; Major Revisions; or Rejection. Revisions are common and expected upon primary review of a manuscript submission. *jCRAE* is accessible as an online journal at [www.jcrae.org/journal/index.php](http://www.jcrae.org/journal/index.php). I encourage authors to submit early or contact me for the possibility of submitting after our deadline.

*I look forward to receiving your submission!*

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